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ABSTRACT

Storytelling, a powerful means of providing children and adults with life-enhancing mental images, has been a tradition practiced by most cultures throughout the world. Passed on from one generation to another, the stories freed the imagination and stretched the capacity for such feelings of joy, sorrow, sympathy, and hope. The stories usually have a universal message, especially in their aim to cultivate positive norms in societies. The characters or settings might be different but the plots, themes, and genres are identical. The paper describes the history of storytelling in Malaysia, with emphasis on Malay storytelling, and describes current storytelling activities for children in libraries. Methods of storytelling, storytelling contests, professional storytelling groups, and examples of three libraries' storytelling programs are also discussed. Storytelling activities are facing challenges from the technological developments of television, computers, and video arcades. Despite lack of staff, budget and other constraints, libraries are working diligently to carry on storytelling activities. Puppets, drama, television, and video-discs are among the methods used everywhere by storytellers today to reach their audiences. The motive of storytelling will always be the same, to entertain and educate the audience. Appendices contain a list of storytellers by state and method of presentation, tables of libraries and library activities, libraries and storytelling information, and methods used in storytelling at each library. (SWC)

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# History, Dreams and Reality: Storytelling Programs in Malaysia

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## Introduction

Malaysia, historically known as the Malay Peninsula lies across the trade route linking China, India, and the Arab countries to the west. For centuries it has been a trading haven for all the various cultures: Chinese, Indian, Arab, British, Dutch, and Portuguese. The neighboring countries, Thailand and Indonesia, have also some cultural linkage with Malaysia.

Ethnically, its eighteen million population is multiracial which comprises the Malays, Chinese, and Indians in Peninsular Malaysia and the Ibans, Kadazans, Dayaks, Bajans, Melanaus, Kenyahs, Kayans, and many other groups in Sabah and Sarawak on the island of Borneo. It is divided into fourteen states and the Malay language is the national language.

This paper describes the history of story-telling in Malaysia particularly pertaining to the Malay storytelling. It will also describe the present day activities for children in libraries with an elaboration on storytelling activities.

Storytelling,a powerful means of providing children and adults with life-enhancing mental images, has been a tradition practiced by most cultures throughout the world. Passed on from one generation to another, the stories freed the imagination and stretched the capacity for such feelings of joy, sorrow, sympathy, and hope. The stories usually have a universal message, especially in their aim to cultivate positive norms in societies. The characters or settings might be different but the plots, themes, and genres are identical.

## Historical Background

Malay storytellers, better known as "penglipurlara," have long existed even during the Malay Sultanate. To Understand their function we must first understand that the word "penglipurlara" means a person that makes people happy. Among the earliest documented evidence of the existence of Malay storytellers was in the JMBRAS, dated 17th June, 1886. In his article entitled "Seri Rama a Fairy Tale Told by a Malay Rhapsodist," W. E. Maxwell wrote:

> *Sitting in the balei of a raja or chief, or in the veranda of a private house, when the sun has gone down and the evening meal is over, the storyteller, very likely a man who can neither read nor write, will commence one of the romances of his repertoire, intoning the words in monotonous chant as if he were reading aloud from a book. He has very likely been placed purposely near a doorway leading to the women's apartment, and the laughter and applause of the male audience without is echoed from behind the curtains, where the women of the household sit eagerly listening to the story. The recitation is perhaps prolonged far into the night, and then postponed, to be continued in the succeeding night. There is no hesitation or failure of memory on the part of the bart; he has been at it from his youth up, and has inherited his romances form his father and ancestors, who told them in days gone by to the forefathers of his present audience. A small reward, a hearty welcome, and a good meal await the Malay rhapsodist wherever he goes, and he wanders among Malay villagers as Homer did among the Greek Cities."*

Another well known British scholar, R.O. Winstedt, also wrote about a Malay storyteller in 1908:

> *He started to chant, his voice at first cracked with age and disuse but strengthening as he warmed to his tale. The launch clock had struck the hour of midnight: I*

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*dozed on the top of my cabin but still his voice rose strong and interested the moonlit bay. For me its tale with its mixture of many superstitions, layer upon layer, possessed indeed a dilettante interest; to him it was what* Robins Crusoe *or* Treasure Island *are to a school boy, what the* Odyssey *must have been to a Greek fisherman. Adventure had gone out of this life; his home was poor; his clothes cotton, and his wife old and ugly. But as he recited, he lived in a different wold; princes in the splendor of old world raiment fought battles with magic arts and weapons, rescued lovely maidens in distress, travelled to land in search of adventure, debonair, irresistible, possessedof the secret perpetual youth and passion. Visions of sunlight and sea peeped out of the rude verse; sails filled with the freshening breeze, and youth sat at the prow gay with silks and color and live, whispering honeyed nothing to princesses of the Malay Archipelago."*[1]

From these two statements it is evident that the storytellers during that period of time were greatly appreciated by their audiences. They can charm the listeners till lat night. Although they be illiterate and live in poverty, they handle their stories with pride and love for the art. They usually learned the trade form former storytellers and enjoy doing it or a mere token.

These Malay storytellers, known as "Penglipurlara, were always popular during the Malay Sultanate era until the mid-twentieth century. It was among the most enjoyable forms of entertainment during that time. Apart from performing in the palace for kings and queens and noblemen, they also performed for other audiences which at that time were mostly farmers.

They usually tell these stories in conjunction with a celebration such as weddings, circumcision ceremonies, harvesting seasons, or other calibrations for a fee. Storytelling sessions are usually done at night and last from one to three and sometimes even seven nights in a row.

Being true professionals, there storytellers gave their hearts and souls to the stories they rendered. These stories which are also known as oral traditions have a mixed origin from India, Thailand, and he Middle East. These stories which involve tale-gods, demons, spirits, unusual animals, marvelous creatures such as witches, ogres or fairies, or even conventionalized human characters such as the favorite youngest child or the cruel stepmother.

The story is usually an adventure and love story, such as looking for something magical or a bride. Most of the themes, plots, and characters of the stories are stereotyped, and of course it will always concludes with a happy ending. Among the stories told are popular old Malay folktales.

These storytellers will usually tell their stories using rhyming words interwoven with proverbs, riddles formulistic expressions, and songs thus making it easy for them to remember. Along with the movement of parts of their body especially the hands and the head, musical instruments, such as gongs, rebab (a two-stringed musical instrument), and batil (copper bowl) were also being used to make their presentation more effective and interesting. It is interesting to note that one of the storytellers is known as "Awang Batil" because he uses a batil to create music and also uses masks to depict different characters in the tales.

To employ the services of the storytellers, reservations have to be made. Matters such as token fees, the stories they want to hear, and accommodations will have to be discussed. The venue will also have to prepare a stage, complete with incense and drinking water for the convenience of the storyteller during the show.

It is with regret to mention that this form of storytelling is a dying art. Many individuals and agencies interested in preserving these forms of oral traditions have recorded over six hundred of the stories told. Some of the stories have been published, but it will not be the same as being told orally since the storyteller will usually tell the stories in their own local dialect. The styles of presentation are different from each other. Apart from using their local dialects, some of them chanted and sang their stories and some were using musical instruments such as rebab, violin, rebana, gong, and batil.

Although the era of performing in palaces has long gone, these storytellers are still being appreciated at weddings, during

thanksgiving at harvesting season, and at state fairs. They are still popular among the older generation. Public libraries have invited the storytellers to tell their stories there. Apart from these storytellers, there have also been other kinds of storytelling in the form of the theatrical productions known as:

Bangsawan, theatrical productions of acting, dancing and singing are for all kinds of audiences. They are performed at weddings, at the palaces, or even at fairs and in the countryside. Stories performed are classical stories from the Middle East, India, or Malaysia.

Mak Yong, a dance theater, incorporates the elements of stylized dances, songs, music, and acting. It is said to have originated in Thailand at least four hundred years ago.

Wayang Kulit, shadow play, is said to be the most ancient form of theater in Peninsular Malaysia. The Dalang or puppeteer must memorize the story. The Puppeteer manipulates characters of the different stories and also maintains a dialogue between a wide assortment of characters, male and female, spoken in the characters' voices. They perform for hours with intersess;ions by gongs and drums which are being used to emphasize a scene or to mae it more dramatic.

Jikey includes choral singing, music, and dance drama. This form of theater is popular in the states of Kedah and Perlis which are north of Peninsular Malaysia.

With the advent of modern entertainment such as television, film, and video, these forms of traditional entertainment are slowly declining. Apart from not being able to sustain the interest of the younger generation, involvement in these occupations is also considered as having low social status since the monetary returns are not that lucrative.

During the years there has never been a demarcation between entertainment for children or adults. Penglipurlara, Bangaswan, Mak Yong, or Wayang Julit are entertainments for all walks of life and ages. Apart from its recreational value, it has always been a tool for bonding togetherness and promoting positive attitudes such as respect for the elders, doing good for others, respect and love for the country and nation, and many others which are important elements in any nation building.

**Children's Library Services**

The children's services programs in libraries correlate highly with library development in the country. The development of public libraries differs from one sate to another. Apart from each state library having a children's department, there are also libraries set up solely to serve children, e.g., the Pustaka Bimbingan Kanak-kanak, Taman Tun Dr. Ismail in Kuala Lumpur, and Child Play Centre in Petaling Jaya, Salangor.

**Children's Activities in Libraries**

Children are always eager to participate in programs designed for them. Although much work is involved in organizing the activities, librarians all agree that it is a rewarding experience for both the children and the librarian.

Libraries involved with children's activities have always aimed at encouraging the use of the library and its collection. The library staff has always viewed it as a good public relations effort. In addition to providing fun to children as they listed to stories, watched puppets, and participated in art and craft sessions, these activities also aimed to instill creativity and encourage reading among the children. It is also a good method to foster good relationships with parents and other library patrons.

Libraries have long realized that thy have an important role to play in the mental, physical, and social development of children. I conducted a small survey which involved the fourteen main state libraries. I also included the children's department of the National Library of Malaysia and two other children's libraries, i.e., The Pustaka Minbingan Kanak-kanak, Taman Tun Dr. Ismail, and the Child Play Centre.

As can be seen from Figure A, the activities for children are varied and include circulation, storytelling, film/video shows, art and handicraft sessions, games, book talks, clubs, and storytelling competitions. The activities are usually carried out by the library's own staff, sometimes aided by volunteers. It is not surprising that not all activities can be carried out since lack of staff is a common problem for most libraries.

**Storytelling Activities**

Storytelling has always been viewed as an agent in the promotion of reading and the use of libraries. Since children have always enjoyed it, the library should make it a point to have it regularly. Although storytelling is one of the major activities carried out, survey results shown in Figure B indicate not all libraries are

able to have their storytelling sessions as regularly as once a week. Out of the seventeen libraries only about five have weekly sessions. The others have their sessions, once every fortnight, monthly, one every three weeks, and some are even irregular. This is easily understood since the storytelling session is done in succession with other activities such as video/film shows or others.

This is also due to the fact that in conducting storytelling, a lot preparations have to be done and the library usually does not have enough staff to devote their time doing it, neither can they depend too much on volunteers. It may seem that most libraries do have at least one professional staff involved in storytelling activities or children's activities, but the children's sections usually come under the Circulation Department, and the professionals in this department are not only responsible for children's activities but other activities relating to circulation too.

Although storytelling is agreed to be one of the most favorite attractions, the library sometimes fails to carry it out regularly due to several constraints:

a. Storytelling and other children's activities are usually carried out on Saturday mornings when schools sometimes carry out other school programs (extra curricular activities). This will explain the small number in attendance at some of the libraries. Some libraries choose to do storytelling irregularly. They will only carry it out during the school holidays because it is only during that time they attract a larger crowd.
b. It is regrettable that some parents do feel that storytelling is a waste of time for their children. Some feel that the children should spend their time reading and not listening to stories or singing songs or rhymes.
c. With modern technology, storytelling programs must be really good in order to get the attention of children, so planning and practice take up a lot of time and effort of the library staff.
d. Not all libraries have children's librarian posts. Most of the librarians are also supposed to carry out other professional duties in the library and this does not leave too much time to plan and rehearse for children's activities. Involvement in children's activities does take a lot of preparation time.
e. Not all public libraries have space provision for children's activities. Having story hours means making other arrangements for space.

Despite all these hindrances, the public libraries constantly try very hard to carry out storytelling. The positive reaction of the children and parents present at these sessions gives much encouragement for the staff to continue doing it.

**Methods of Storytelling**

From the survey I also gathered various methods that have been used in storytelling in Malaysia. They are reading aloud, puppetry, theater, using books as well as the use of transparencies, and flannel charts (As shown in Figure C). Both the professionals and the non-professionals combine their efforts in carrying out storytelling.

The National Library and the Malaysian Library Association, as well as some public libraries, have organized workshops using local and foreign expertise in trying to make storytelling more challenging and interesting for the audience. Occasionally the libraries will also invite storytelling groups from teacher's training colleges, and library schools to give the audience a fresh view of stories. The libraries have also been known to receive foreign storytellers from Japan, Thailand, Germany, Canada, and the United States.

The use of a solo storyteller, puppetry, using books, and reading aloud seem to be the most popular methods employed by the libraries.

**Storytelling Contests**

It is evident from the survey that storytelling contests seem to be a popular yearly activity for most libraries. Apart from libraries, teacher's training colleges, and other voluntary organizations also organize these contests for the children. These contests are usually carried out with the help of the schools. The schools usually hold the preliminary rounds to select the representative for their schools.

Parents and teachers have always viewed these contests as outlets for their children to be creative, promoting good language development, and building self confidence. It is also a good form of recreation for the participants and audiences. The participants are judged on their style of presentation,

language, choice of story, and props used.

**Professional Storytelling Groups**

Apart from storytelling groups in libraries, a new breed of professional storytelling group seems to have sprung up during the eighties. Some were formed for commercial purposes, i.e., to perform at private birthday parties or other engagements, but there are also groups being set up by non-profit agencies to perform for children just for the love of it. Those groups believe in storytelling for the promotion of reading and a good form of leisure for children. As an example, groups from the Deqan Bahasa dan Pustaka (National Library Agency), popularly known as "Si Nuri" (the mascot is a bird) perform in public and schools with the aim of promoting reading.

To conclude, I would like to describe children's activities with emphasis on storytelling of three libraries in Malaysia to show how a typical children's library program is carried out in Malaysia.

**Pustaka Bimbingan Kanak-kanak, Taman Tun Dr. Ismail, Kuala Lumpur**

This library is situated at one of the housing estates in the city of Kuala Lumpur. Due to its strategic locality it does not have to publicize its activities to attract children.

Weekly activities especially on Saturdays and Sundays such as games, art and craft classes, and storytelling are carried out. Methods of storytelling such as reading aloud and puppetry are applied here. It is very fortunate that the librarian and the staff here are specially assigned to this children's library so much of their time and efforts are being channeled into these activities.

The library personnel also have their own puppet group which not only performs at their own library but occasionally travels to other libraries and other places such as school and hospitals to entertain and promote reading.

The children enjoy the services of the library which is open from Tuesday to Sunday. The staff has to sacrifice their Sunday holidays so that they can have the activities with the children since activities on Saturdays sometime do not get the support because there are also concurrent school activities.

**Perbadanan Perpustakaan Awam Negeri Sembilan**

Situated about seventy kilometers from the city of Kuala Lumpur and in the state called Negeri Sembilan, the library has been very successful in promoting library services for children. In March 1990 the library launched a club for children under the age of fourteen known as "Kelab Adikku." This club is under the patronage of the wife of the Chief Minister of the state. Currently more than seven hundred children from all over the state have registered as members. They carry out their activities on Saturdays from 10:00 am to 12:00 noon and from 2:30 pm to 4:30 pm.

The personnel of the library also carry out their activities using volunteers, especially students from institutions of higher learning who enjoy doing activities for children. In addition to the normal routine sessions of art and craft, storytelling, songs, quizzes, and visits, the children in the club also receive coaching in theater, singing, and dancing. Occasionally, they have been invited to perform at functions for children and adults.

The club also has a radio show every Sunday from 2:00 pm to 3:00 pm which is being broadcast throughout the state. To keep the members informed the club also publishes a monthly magazine called *Berita Adikku* since its members are from all over the state and some only hear about them through the radio show. This monthly magazine is filled with articles of general knowledge, short stories, comic strips, quizzes, and crossword puzzles which most of the members enjoy.

**National Library of Malaysia. Children's Department**

Puppetry, storytelling, drama, shadow plays, music, choral singing, arts and crafts, folk dancing, pantomimes, and physical and vocal exercises are some of the experiences provided to children at the National Library. Since 1981 they have been actively involved in children's theater. There objective in setting up the children's theater were:

i. to introduce children to the world of literature,
ii. to instill reading habits,
iii. to entertain and develop children's imagination and their communicative abilities, and
iv. to introduce the library as a center of recreation and leisure.

The children meet every Saturday and Sunday. The stories used in the theater production are from books in the library, thus it serves as an effective means of introducing children to reading and literature. Apart from

performing in the library they also perform at national book fairs, Children's Day celebrations, and even on radio and television programs.

The activities were discontinued in 1992 since the National Library was at the stage of moving into their new permanent building. Now they are starting to reorganize their activities again.

**Conclusion**

Storytelling as a form of activity for children has its unique way of consoling, healing,and reviving the child for words and pictures to express what he or she perceived. Many believe storytelling which as been a practice from one generation to another will never lose its magical power in touching the hearts of the young and old. Every child knows that the stories are dreams or "make believes." But it is just natural for children to take time out from the real world.

In reality we have to face the fact that storytelling activities are facing challenges from the present-day high technological world. Today many parents are concerned that children are immersed in an overtly visual world of television, computers, and video arcades. In reality too, the library is facing the challenge in making storytelling captivating for the younger generation.

Despite the lack of staff, budget and many other constraints, libraries especially the public libraries are working diligently to carry on storytelling activities. Initiatives have always been taken by the libraries to ensure the children will not be deprived of the opportunity to listen to stories. However, sophisticated the world turns out to be, children will always remain as children. They just love listening to stories especially if the teller is good.

Puppets, drama, television, and video-discs are among the methods used everywhere by storytellers today in reaching their audience. Both children and adults enjoy them. It may just be a change of format or style as evidenced in Malaysia. From Penglipurlara" to modern storytelling or children's theater, the audience will still be children or what we can call adults who are children at heart. The motive will always be the same, to entertain and to educate the audience.

Be it new words or new experiences for them, stories they have heard will always echo in there memories as one of the most enjoyable moments in their lives.

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## Appendix 1

**Name of "Penglipur Lara" (Storyteller)**
**According to Origin of State**

| Name | Area (State Country) | Method of Presentation of Stories | Musical Instrument Used |
|---|---|---|---|
| Tank Salampit | Kelantan Perlis | Songs, Chanting, Normal storytelling | Rebab (a two-stringed musical instrument |
| Selampit | Perlis | Chanting, Poems, Normal storytelling | Batil (copper bowl) |
| Jubang | Kedah | Songs, Chanting | |
| Ahli cerita | Pahang Terengganu | Songs, or Chanting | Begbana (Tambourine) |
| Kaba | Selangor | Chanting | Violin or Rebab |

FIGURE A

| LIBRARIES | ACTIVITIES | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | CIRCULATION | REFERENCE | STORYTELLING | VIDEO/FILM SHOW | HANDICRAFT | ART | LIB. PROMOTION | GAMES | DISPLAY | MOBILE | BOOK TALK | CLUBS | STORYTELLING COMPETITION |
| 1. PERBADANAN PERPUSTAKAAN AWAM JOHOR | / | | / | | | / | | | | | | | / |
| 2. PERBADANAN PERPUSTAKAAN AWAM KEDAH | / | / | / | / | / | / | | / | / | / | | | / |
| 3. PERBADANAN PERPUSTAKAAN AWAM KELANTAN | / | / | / | / | / | | / | / | | / | / | | |
| 4. PERBADANAN PERPUSTAKAAN AWAM MELAKA | / | / | / | | | / | | / | | / | | | / |
| 5. PERBADANAN PERPUSTAKAAN AWAM NEGERI SEMBILAN | / | / | / | / | / | | / | / | / | / | / | / | / |
| 6. PERBADANAN PERPUSTAKAAN AWAM PAHANG (NOT AVAILA.) | | | | | | | | | | | | | |
| 7. PERBADANAN PERPUSTAKAAN AWAM PULAU PINANG | / | / | / | / | / | | | / | / | / | | | / |
| 8. PERBADANAN PERPUSTAKAAN AWAM PERAK | / | / | / | / | | | / | / | / | / | / | | / |
| 9. PERBADANAN PERPUSTAKAAN AWAM PERLIS | / | / | / | / | / | / | / | / | / | / | / | / | / |
| 10. SABAH STATE LIBRARY | / | / | / | / | / | | | | / | / | | | / |
| 11. PERBADANAN PERPUSTAKAAN AWAM SARAWAK | | / | | | | | | | | / | | | / |
| 12. PERBADANAN PERPUSTAKAAN AWAM SELANGOR | / | / | / | / | / | / | / | / | / | / | | / | / |
| 13. PERBADANAN PERPUSTAKAAN AWAM TERENGGANU | / | / | / | / | / | / | | / | / | / | / | / | |
| 14. PUSTAKA PERINGATAN KUALA LUMPUR | / | / | / | / | / | / | / | / | / | | | | / |
| 15. NATIONAL LIBRARY OF MALAYSIA (KUALA LUMPUR) | / | / | / | / | / | / | / | / | / | / | | / | / |
| 16. TAMAN BIMBINGAN KANAK-KANAK | / | / | / | / | / | / | | / | / | / | | / | / |
| 17. CHILD PLAY CENTRE | / | | / | | / | / | / | / | | | / | | |

FIGURE B

| LIBRARIES | ACTIVITIES | | | | | |
|---|---|---|---|---|---|---|
| | PROFESSIONAL STAFF INVOLVED | NON-PROFESSIONAL STAFF INVOLVED | FREQUENCY OF STORYTELLING ACTIVITIES | ATTENDANCE DURING STORYTELLING | STORYTELLING COMPETITION | FREQUENCY |
| 1. PERBADANAN PERPUSTAKAAN AWAM JOHOR | 1 | 2 | Irregular | 35 > | / | Once a year |
| 2. PERBADANAN PERPUSTAKAAN AWAM KEDAH | 1 | 2 | once every 3 weeks | 35 - 50 | / | twice a year |
| 3. PERBADANAN PERPUSTAKAAN AWAM KELANTAN | 1 | 4 | monthly | 50 | | |
| 4. PERBADANAN PERPUSTAKAAN AWAM MELAKA | 1 | 3 | irregular | 50 - 100 | / | Irregular |
| 5. PERBADANAN PERPUSTAKAAN AWAM NEGERI SEMBILAN | 1 | 2 | irregular | 50 > | / | twice a year |
| 6. PERBADANAN PERPUSTAKAAN AWAM PAHANG (NOT AVAILA.) | | | | | | |
| 7. PERBADANAN PERPUSTAKAAN AWAM PULAU PINANG | 1 | | fortnightly | 15 - 20 | / | once a year |
| 8. PERBADANAN PERPUSTAKAAN AWAM PERAK | 2 | 14 | once every 2 months | 50 | / | once a year |
| 9. PERBADANAN PERPUSTAKAAN AWAM PERLIS | 1 | 2 | irregular | 50 - 70 | / | once a year |
| 10. SABAH STATE LIBRARY | 1 | 16 | weekly | 30 - 45 | / | once a year |
| 11. PERPUSTAKAAN AWAM SARAWAK | | 5 | irregular | 100 > | / | once a year |
| 12. PERBADANAN PERPUSTAKAAN AWAM SELANGOR | 1 | 2 | weekly | 50 > | / | once a year |
| 13. PERBADANAN PERPUSTAKAAN AWAM TERENGGANU | | 2 | weekly | 30 - 100 | | |
| 14. PUSTAKA PERINGATAN KUALA LUMPUR | 1 | 1 | monthly | 30 - 100 | / | irregular |
| 15. NATIONAL LIBRARY OF MALAYSIA (KUALA LUMPUR) | 2 | 4 | weekly | 50 - 60 | / | once a year |
| 16. PUSTAKA BIMBINGAN KANAK-KANAK | 1 | 13 | weekly | 100 - 200 | / | irregular |
| 17. CHILD PLAY CENTRE | volunteers | | once in 3 weeks | 20 - 40 | / | once a year |

FIGURE C

| LIBRARIES | METHODS USE IN STORYTELLING | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | READING ALOUD | PUPPETRY | THEATRE | SINGLE STORY TELLER | USING BOOKS | TRANSPARENCIES | FLANNEL CHARTS | OTHERS |
| 1. PERBADANAN PERPUSTAKAAN AWAM JOHOR | | | | / | / | / | | |
| 2. PERBADANAN PERPUSTAKAAN AWAM KEDAH | / | / | / | / | / | | | |
| 3. PERBADANAN PERPUSTAKAAN AWAM KELANTAN | / | | / | / | / | / | | |
| 4. PERBADANAN PERPUSTAKAAN AWAM MELAKA | / | / | | / | / | / | | |
| 5. PERBADANAN PERPUSTAKAAN AWAM NEGERI SEMBILAN | / | / | / | / | / | | | |
| 6. PERBADANAN PERPUSTAKAAN AWAM PAHANG (NOT AVAILA.) | | | | | | | | |
| 7. PERBADANAN PERPUSTAKAAN AWAM PULAU PINANG | / | / | | / | / | | | |
| 8. PERBADANAN PERPUSTAKAAN AWAM PERAK | / | / | / | / | / | | | |
| 9. PERBADANAN PERPUSTAKAAN AWAM PERLIS | / | / | / | / | / | | | |
| 10. SABAH STATE LIBRARY | / | | / | / | / | / | | |
| 11. PERPUSTAKAAN AWAM SARAWAK | | | / | / | / | | | |
| 12. PERBADANAN PERPUSTAKAAN AWAM SELANGOR | / | / | / | / | / | / | | |
| 13. PERBADANAN PERPUSTAKAAN AWAM TERENGGANU | / | / | / | / | / | / | / | Filmstrips |
| 14. PUSTAKA PERINGATAN KUALA LUMPUR | / | / | / | / | / | | | |
| 15. NATIONAL LIBRARY OF MALAYSIA (KUALA LUMPUR) | / | / | / | / | / | / | | |
| 16. PUSTAKA BIMBINGAN KANAK-KANAK | / | / | / | / | / | | | |
| 17. CHILD PLAY CENTRE | / | / | / | / | / | | | |